

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME I

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NUMBER I

THE FUNCTION OF THE BULLETIN

THE scope of the Bulletin is an humble one. It is not intended to be a rival of any existing art publication. It will not consciously trespass on the sphere of any art critic. It simply aims to be a ready means of communication between the officers and staff of the Metropolitan Museum of Art and its members, using that term in its largest sense to include not only the corporate membership of the Museum, but all the citizens of New York, who though not corporate members are interested in art and who are, therefore, interested in its welfare.

To stimulate that interest by making the Museum better known to the people of our city, by showing them what the Museum can do for them, and what they, on their side, can do for the Museum, is one important purpose of this Bulletin.

Many strangers in our city are more familiar with the treasures of the Museum than are most of our citizens. Many of our citizens, who are familiar with the great museums abroad, are quite ignorant of their Museum at home. This need not excite surprise, because the foundation of the Museum is so recent and its development and progress has been so unostentatious, that few of our people, particularly among the wealthier classes, realize how great that progress has been. The working people of the East and West Sides who throng the Museum every Sunday afternoon, have, many of them, a better knowledge of the Museum's collections than the leisure classes of the Fifth Avenue quarter. It will not be the fault of the Bulletin if that condition continues.

The Bulletin will bring to the home of every member in printed form the same information which before the days of printing could have been obtained only by word of mouth from its officers. It will assume every member to be interested in the development of the Museum, and will seek to answer the questions which such interested members would naturally put to its Director and its Curators. It will serve every purpose of an "information bureau" without the necessity of a personal visit or a personal interview. In so doing it expects to encourage the personal visit.

It will contain a full list of all new acquisitions, whether by gift or purchase, and descriptions as well as illustrations, whenever practicable, of the more important objects. It will make public any change in arrangement or rules. In it will be found a full statement of all subjects of general interest relating to the Museum.

Some matters of this kind in the past have occasionally found their way into the public press. Others have had no such publicity. All such subjects, whether or not already treated in the newspapers, will find their place in the Bulletin. It is intended to contain in brief form all the Museum news for the period covered by its publication. It cannot be assumed that every member has read everything about the Museum that has anywhere appeared in print.

The Bulletin will for the present be published quarterly, on the usual quarter days, under the direction of the Secretary. It will be sent to all members in return for their subscriptions without extra charge. It will not be voluminous. Our members are most of them busy people, already overwhelmed with overmuch printed mat-

ter, and without time or inclination for any reading that is not to the point. The Bulletin will contain just the number of pages, be they more or less, which are necessary to give the information required, and there it will end, even if the last page be not filled out.

NOTES

SEVERAL members of the Board of Trustees, including the President, Mr. J. Pierpont Morgan, the Vice-President, Mr. Rutherford Stuyvesant, the Secretary, Mr. Robert W. de Forest, the Chairman of the Executive Committee, Mr. D. O. Mills, and Mr. W. M. Laffan, spent a part of the summer in Europe, devoting much of their time to the affairs of the Museum.

Sir Caspar Purdon Clarke, the new Director of the Museum, was tendered a farewell banquet at the Criterion in London, on the evening of July 5. There were present about a hundred men distinguished in art and science, with Sir John Gorst in the chair.

ATTENDANCE.—Among the 631,452 visitors to the Museum since January 1, were a class of cadets from West Point, who, with their instructors, paid their annual visit to the Museum, and a large number of the members of the National Educational Association, who, on their return from the sessions at Asbury Park, took advantage of the opportunity which had been arranged for them to see the Museum.

MUSIC TEACHERS' NATIONAL ASSOCIATION.—On June 23, this association, in session at the Teachers' College, Columbia University, visited the Museum, and listened to a lecture by Miss F. Morris of the Museum staff, on the Crosby-Brown Collection of Musical Instruments. After the lecture, the collection of more than 3,500 instruments was viewed by the members.

At the request of Mr. E. M. Bowman, Conductor of "The Temple Choir," Brooklyn, this lecture was repeated on the evening of October 30.

REARRANGEMENT OF COLLECTIONS.—The Museum was closed from May 1 to 9 for the annual "Spring Cleaning," and to afford an opportunity to make the changes necessitated by additions. These changes

were duly noticed in the daily papers, and will not be repeated here, at this time. Hereafter such changes will be noticed whenever they occur.

THE LIBRARY.—Few of our visitors realize the size and value of the Museum's library. It contains upward of 9,000 volumes on Art, Archaeology and the Industrial Arts, and here may be found, also, a large collection of photographs connected with the same subjects.

The Library is open daily, except Sunday, and students and others are cordially welcome. It is entered from Gallery 15.

During the quarter ending September 30, there have been added 411 volumes, of which six were gifts. The donors were:

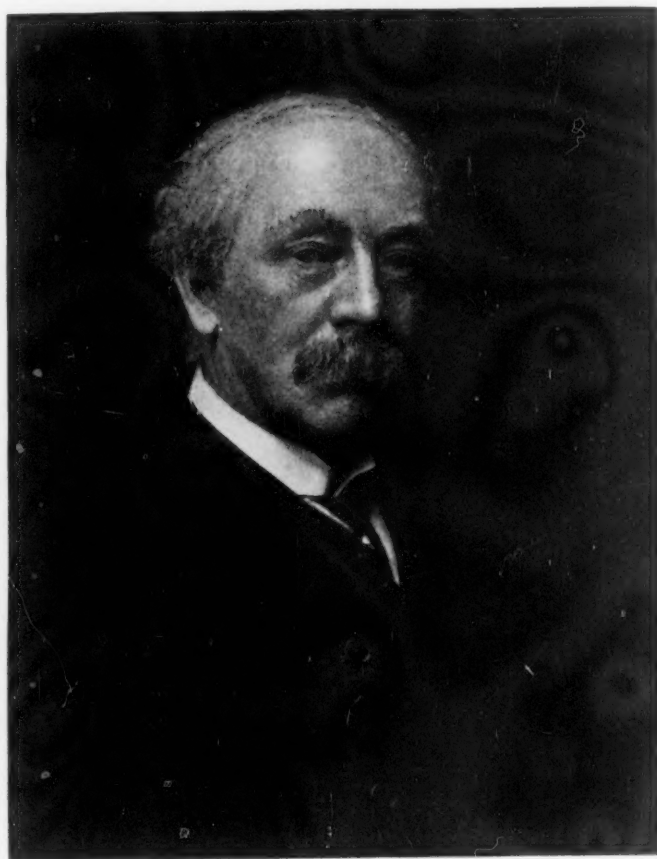
Mr. George Hall Baker, Mr. Robert W. de Forest, The Smithsonian Institution and Mr. Theodore Sutro.

Of the purchased volumes, two hundred and forty-one were bought with the income from the Rogers Fund.

THE ANNUAL REPORT, 1905.—The thirty-fifth annual report of the Trustees of the Museum was issued in April, 1905. All who have at heart the interests of the Museum should read this statement of the policy of the Trustees at this epoch when, the generation of those who directed the early development of the Museum having almost entirely passed away, the newer generation "enter upon their labors, and into the opportunities which their labors have created."

The following important matters of Museum policy are briefly treated: the "Future Policy of the Museum; Directorship;" "Departmental Organization and Curatorships," "Systematic Development and Arrangement of our Collections," "Public Support" and "Collections of American Art." Those who would inform themselves on the attitude of the Trustees upon these subjects are referred to the report, where they are so well discussed that it has been deemed inexpedient to repeat them here. The report has been sent to members and may be procured by anyone upon application to the Secretary's office.

THE JACOB H. LAZARUS SCHOLARSHIP FOR THE STUDY OF MURAL PAINTING.—The fund for this scholarship, amounting to \$24,000, was presented to the Museum in 1892 by Mrs. Amelia B. Lazarus and Miss Amelie Lazarus, as a memorial to Jacob H. Lazarus, the American painter.



SIR CASPAR PURDON CLARKE

Founded originally in connection with the Museum's School of Art, the scholarship has, since the discontinuance of that school, been administered by a Committee of artists working in co-operation with the Trustees. Under the able care of this committee, whose chairman is Mr. Frederic Crowninshield, the examinations are held, awards made, and the work of the successful candidate exhibited.

The scholarship is open to any unmarried male citizen of the United States. The successful competitor is obliged to spend at least thirty-four months in Italy, twenty-two in Rome, and twelve in other places, but always with the permission and under the guidance of the Committee in charge.

Preliminary examinations for the next or fourth competition, were held at the National Academy of Design, during the week of October 23, and final examinations were entered on Monday, October 30. The awards will be made on Saturday, December 2, at two o'clock.

The first scholarship was won in 1896 by George W. Breck, the second in 1899 by A. T. Schwartz, and the third in 1902 by Robert K. Ryland.

OUR NEW DIRECTOR

SIR CASPAR PURDON CLARKE, who was elected Director of our Museum on January 21, 1905, sailed from Eng-

land to assume the active duties of his position on October 25, and will arrive after the Bulletin goes to press, but before it reaches the members of the Museum.

He made a brief visit to New York in February last, and has since been occupied in closing up the many matters incident to terminating his Directorship in London, and in attending to some purchases abroad for our own Museum.

The Bulletin deems it fitting to reprint at this time an article which appeared respecting him in one of our leading New York newspapers at the time of his election.

"Sir Caspar Purdon Clarke, who has just been elected Director of the Metropolitan Museum of Art, is and for many years past has been the Art Director of the great South Kensington Museum of London. This is the most important Museum position, on the educational side, in Great Britain. It will undoubtedly be a great surprise to the world of art to find him willing to exchange the Directorship of this great London Museum for the Directorship of any American institution. It can only come from an appreciation on his part of the great present opportunity in New York and his confidence in that opportunity being improved under the Presidency of Mr. J. Pierpont Morgan.

His appointment emphasizes the educational side of our New York Museum, and coming simultaneously with the Presidency of Mr. Morgan, and the great bequest of Jacob S. Rogers, opens a vista of possibilities which should warm the heart of every art lover in America.

The South Kensington Museum, which was opened in 1857, is one of the sub-divisions of the Department of Science and Art of the Committee of Council on Education of the United Kingdom. Its object is not only to exhibit the masterpieces of art, but to educate art teachers and to further art education. The appointment of its Art Director as head of our New York Museum staff would seem to emphasize the educational side of our Museum, the side on which the public has the keenest sympathy and the deepest interest.

Sir Caspar Purdon Clarke is what we in America would call a self-made man. Starting from humble beginnings, in continuous connection with Museum work of one kind or another, since he graduated from the National Art Training School of England about 1865, he has been steadily advanced

from one position to another, until he succeeded Sir Philip Owen as Art Director of the South Kensington.

He became Assistant Art Director of the South Kensington in 1891, and practically performed the duties of Director during the period of Sir Phillip Owen's long illness which preceded his death.

He has been directly connected with the South Kensington Museum in one position or another almost continuously since 1869, and is 58 years of age.

He was educated in England and France, and entered the National Art Training School of England in 1862, from which he was graduated with high honors.

He received a National Medallion for Architectural Design in 1865, and was engaged under the English Government in preparing a set of plans for the Houses of Parliament and in remodelling their warming and ventilation appliances during the next two years.

He was then transferred to the Architectural Works Department of South Kensington Museum, and engaged on drawings for the architectural courts of that Museum and for the Bethnal Green Museum.

In 1870 and 1871 he was engaged in superintending reproductions for the Museum in Italy.

In 1872 he completed the Church of St. Mark at Alexandria.

During the next three years he was engaged in purchasing art objects for the South Kensington Museum, and in superintending the building of various British Legations and Consular Buildings in Eastern countries, including Teheran, Persia, and Tabriz, Resht and Ispahan.

He continued to travel, making purchases for the South Kensington Museum during the following years. His travels included Russia, Greece, Turkey, Syria, Spain, Italy and Germany.

He was appointed architect to the Royal Commission for the Paris Exhibition of 1878, and Agent for the Government of India, and was awarded medals for art work and the decoration of the Legion of Honor. In 1880 he became directly connected with the Indian Department of the South Kensington Museum, and spent the following years in India purchasing works of art for this Department.

Upon his return from India, he was appointed Keeper of this Museum, and received

the order of the Indian Empire. This was in 1883.

In 1884 he visited America for the special purpose of investigating homes and dormitories for women students, and on his return built the Alexandra House at Kensington.

He was sent by the British Government to India to arrange for the Colonial and Indian Exhibition of 1885, was architect to the Indian and Chinese Art Exhibition of 1885, and to the Colonial and Indian Exhibition of 1886.

In 1887 he designed and built Lord Brassey's museum.

He was architect to the British-India Section of the Paris Exhibition of 1889, and was awarded a gold medal.

From this time on he was continuously in the service of the South Kensington Museum. He was first appointed Keeper of its Art Sections, and became Assistant Art Director in 1891.

He is Gov. Trustee of the Slade Professorship Cambridge, University Examiner, University Extension Society, Gov. Trustee of the Alexandra House Corporation, and of the Whitechapel Art Gallery.

He is the author of many papers and reviews on art and archæological subjects, and has lectured frequently at the Society of Arts, Royal Institute of British Architects, Liverpool Art Gallery, Birmingham Town Hall, Stratford-on-Avon, Westminster Town Hall, Toynbee Hall, etc.

He was knighted shortly after he became Art Director of the South Kensington Museum.

In appearance and manner he is more American than English. He is essentially a man of the people, has made his own career by his activity and energy, and he is thoroughly democratic and approachable."

NEW CLASSES OF MEMBERS

THE public support of the Museum is derived from two sources: from the city, under an annual appropriation of \$150,000, and from citizens, who, as "Annual Members," paying ten dollars apiece, now contribute \$23,000. To afford to those who are now paying less than they may be willing to give, an opportunity to increase their donations, the Trustees have instituted two new classes of members: *Sustaining Members*, who shall pay \$25 per annum, and *Fellowship Members*, paying not less than \$100.

Circular letters have been addressed to the present members notifying them of this action on the part of the Trustees, and inviting those, who may feel inclined, to enlarge their annual subscriptions. It is hoped that this appeal may have substantial results, and that the important work, now before the Museum, of cataloging, labelling, and in general vivifying its collections may thus go steadily forward.

COÖPERATION OF THE MUSEUM AND THE PUBLIC SCHOOLS

DESIRING to extend the educational advantages of the Museum, as far as practicable, to the teachers and pupils of the public schools of the city, the Trustees, at their meeting in March, passed a resolution notifying the Board of Education of their willingness to issue, on application, to any teacher, a ticket giving free admission to the Museum, either alone or accompanied by not more than six pupils. The Board of Education accepted the offer of the Museum, and issued to all of its teachers a notification to this effect.

From May 1 to November 1, 1905, 1,113 applications have been received, and 320 teachers have embraced the opportunity to bring in their pupils on pay days.

On the evening of October 22, Dr. Luigi Roversi, of the Museum staff, delivered in Public School No. 8, an illustrated Lecture upon the History of Music and the Crosby-Brown Collection of Musical Instruments. This was the first of a series of lectures, which Dr. Roversi will give on the subject, under the direction of the local Board of Education, in several of the Public Schools of Manhattan and Brooklyn, during the season October 1905-April 1906.

The lectures are delivered in Italian, being intended, primarily, for the benefit of the art-loving Italians of the city.

COLLECTIONS OF AMERICAN ART

ONE of the important matters dwelt upon by the Trustees in their annual report was the subject of American art in the Museum. They say:

"Among the many directions in which extensions of our collections is desirable there is one which has peculiar claims upon our interest and patriotism, that is the art of our own country. Foreigners coming to America naturally expect to find

in the chief Museum of the country the evidence of what America has done and indeed the material for full appreciation of the development of American art. Our own countrymen should expect nothing less. The achievements of American art, using the word in its broadest sense, and the position accorded to it at recent international expositions warrant us in giving it an important place in our American museum.

"This is a direction in which the Museum should be able to appear successfully for its needs to the generosity and patriotism of our private citizens, who own the finest American works of art, and many of whom will undoubtedly be glad to give to their ownership a public use."

Following the suggestion frequently made that the Museum should state its need in this direction, the Trustees had prepared and printed in the Report, lists of the deceased American artists who are not represented at all, or not adequately represented in the collections. The results of this appeal were immediate. Many pictures have been offered for sale, from which have been culled the fine portraits by Stuart, noticed in another column.

It is with especial gratification that the attention of the members of the Museum is directed to the "Accessions by Gift," where so many fine examples of the work of our own artists are recorded.

THE SATURNALIA CASE

MUCH has appeared in the public press during the past year quite aside from the point respecting the suit brought against the Museum by the Italian sculptor, Ernesto Biondi. Now that it has been judicially decided a brief statement respecting it would seem to be appropriate.

The suit was brought to collect damages from the Museum for its failure to publicly exhibit the "Saturnalia" pursuant to a contract which the artist claimed to have made with the Museum. The "Saturnalia" is a colossal group consisting of nine figures, intended to represent in realistic manner an episode of the Roman Saturnalia. The sculptor, Ernesto Biondi, had made two original groups. One of them was exhibited at the Paris Exposition of 1900, where it was awarded a Grand Prix and was subsequently acquired by the Italian Government for the National Gallery of

Modern Art in Rome. The other (whether it was the same original exhibited in Paris or its replica is unimportant) was sent to the Pan-American Exposition at Buffalo, where it was set up in a section of the Exhibition grounds known as "Venice in America." It was sent to America by the artist in hope of effecting a sale. Toward the close of the Buffalo Exposition, when no sale of it had been made, the interest of the late General L. P. di Cesnola, then Director of the Museum, was enlisted by Italian friends of the sculptor, among them a member of the Italian Embassy at Washington, and General di Cesnola arranged to receive the group at the Metropolitan Museum for public exhibition. Except for exhibition in such a public museum, the group would necessarily have been exported or would have been subject to custom duties. By its transfer to the custody of the Metropolitan Museum for exhibition, the artist sought to arrange so that duties would only accrue when and if it were sold, and if not sold the opportunity for returning it to Italy without payment of duty would continue open. The group was received at the Museum, and was set up as the central object in the new Fifth Avenue hall, which was first opened to the public in December, 1902. Before this hall was opened and before any public exhibition of the group, it was privately seen by some persons, including several members of the Board of Trustees, and articles appeared in the New York papers severely criticising the Museum for proposing to exhibit the group. These criticisms were chiefly directed toward the grossness of the subject and its inappropriateness for exhibition in a public museum in America.

At a meeting of the trustees held in November, 1902, previous to the opening of the new hall in which the statue was set up, a resolution was passed instructing the Director to remove the group from public exhibition by reason of the hostile criticisms made as to its subject, and these instructions were carried out.

It appeared that when the group was received at the Museum, a receipt was given for it in the following form:

THE METROPOLITAN MUSEUM OF ART
"CENTRAL PARK 157

"NEW YORK, January 17, 1902.

"Received from Mr. Costantino Biondi
"the objects described below, for exhibi-

"tion, subject to the conditions expressed on
"the other side of this receipt. For the
"Director

"P. H. REYNOLDS,

"Assistant Curator.

"NO. DESCRIPTION OF OBJECTS. VALUE.

"A bronze group called 'Saturnalia.'

"The sculptor and owner of which is Mr.
"Ernesto Biondi, of Rome (Italy).

"It is agreed with his brother, and agent,
"Mr. Costantino Biondi, that the 'Saturn-
"alia' loaned to the Museum for public ex-
"hibition is for one year to begin from the
"date of opening the New East Wing.

"This agreement may be prolonged be-
"yond the period of a year by mutual con-
"sent between the owner and the Museum,
"the latter having permission to photograph
"the said group as long as it is on exhibition.

"RULES RELATING TO WORKS OF ART RE-
"CEIVED BY THE MUSEUM ON LOANS OR
"APPROVAL FOR PURCHASE.

"1. The shortest time for which Works
"of Art will be received for exhibition is six
"months, and they will be returned only
"upon the written order of the lender en-
"closing this receipt."

There are other Rules but they are im-
material in this connection.

The artist claimed that this receipt con-
stituted a contract on the part of the Mu-
seum for the public exhibition of the statue,
and sought to recover \$200,000 for breach
of this contract. The suit was tried before
Hon. Justice Leventritt and he decided (1)
that the receipt, so-called, did not constitute
a contract for the public exhibition of the
statue and (2) that even if it did, the Direc-
tor had no authority to bind the Museum to
such a contract. He therefore directed
judgment in favor of the Museum. While
there was much evidence produced at the
trial respecting the high standing of the
sculptor and the excellence of his statue, the
only legal questions which entered into
the decision were those above stated.

The suit has been given a wide notoriety
in the public press, and from some of the
articles printed it would seem as if the repu-
tation of the artist or the artistic quality of
his work had been challenged. This was
not the case. The only question before the
Trustees of the Museum related to the ex-
pediency or inexpediency of exhibiting the
"Saturnalia" in a public museum visited by
children as well as by adults, where, by

reason of its size, it must necessarily force
itself upon the view of every visitor. Nor
were they called upon to consider this ques-
tion simply on their own initiative. The
propriety of such an exhibition had been
brought to their attention by newspapers
representing a public opinion which should
command respect. Their action went no
further than to decide against the expediency
of exhibiting the group in the public institu-
tion of which they had charge, in view of the
public opinion respecting the subject and
the manner in which the artist had treated
that subject, an opinion in which many of
them concurred.

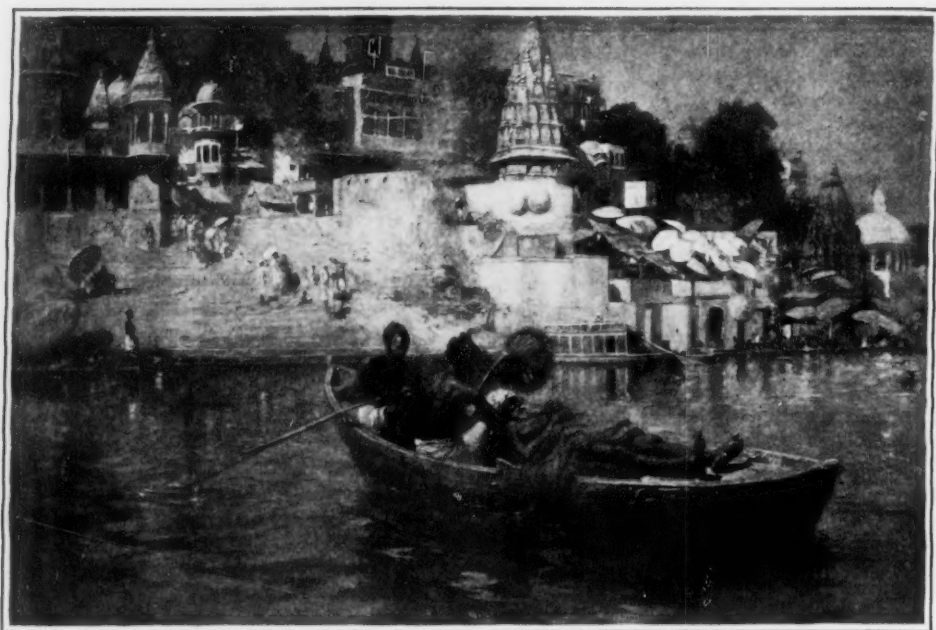
That their action should be deemed any
reflection on the personality of Signor
Biondi or upon the quality of his art, con-
sidered as art, is unjust to him and to them.
It is even more unjust to magnify it into an
international episode and to infer from it on
the part of our Museum any discourtesy to-
ward Italy or the Italians. No art museum
can fail to recognize the debt which art in all
countries owes to Italy, and no institution
which has honored the Italian people by
selecting as its first Director an Italian and
keeping him continuously in office until his
death can be justly accused of discrimina-
tion against Italians.

That this incident should have given great
annoyance to the sculptor and to those in
Italy and America who admire his produc-
tions, was inevitable and is to be regretted.
There is, therefore, all the more reason for
making it plain that neither the action of
these American Trustees or the decision of
the American court involved any adverse
judgment as to the character or reputation
of Signor Biondi, or the artistic qualities of
his statue.

THREE NEW CATALOGUES

PAINTINGS IN THE METROPOLITAN
MUSEUM OF ART (xl, 248 pp., pl. oc-
tavo, prices \$1.50 and 25 cts.)—This volume
was prepared by the Curator of Paintings, Mr.
George H. Story. It is issued in three forms,
in cloth, in paper, and in an edition without
plates.

The preliminary matter consists of an
historical preface, a list, chronologically
arranged, of artists by schools, and a "Nu-
merical Index to the names of Artists and of
the Subjects," the latter showing the pic-
tures in the order in which they are hung in
the galleries.



THE LAST VOYAGE, BY EDWIN LORD WEEKS

The catalogue itself is alphabetical in arrangement, and gives, under each artist's name, the school to which he belongs, and a brief biographical note. Under the name of each picture is given a short description, with notes on its provenance and size. Appended are catalogues of the "William H. Vanderbilt Collection of Modern Paintings, lent by Mr. George W. Vanderbilt," and of "Thirteen Paintings by Edward Moran, lent by Mr. Theodore Sutro."

EUROPEAN ARMS AND ARMOR (215 pp. il. pl. octavo. Price 50 and 25 cents).—In this volume are brought together and catalogued the collection formed by Mr. J. H. Ellis, of Ellerslie, Westchester, and donated to the Museum, in 1896, of the Dino Collection, formed by Maurice de Talleyrand-Périgord, Duc de Dino, and purchased by the Museum out of the Rogers Fund, in 1904, a number of galvanoplastic copies of arms and armor, and the examples found on sepulchral effigies in the department of plaster casts.

The catalogue is arranged under the following heads: I—Outline of the development of arms and armor; II—Descriptions of the Museum collections; III—List of Collections; IV—Bibliography.

The volume is illustrated with cuts in the text, and with half-tone plates. It should be noted by those desirous of making further investigations into the subject, that the majority of the books whose titles are given in the bibliographical list are to be found in the Museum Library.

The laborious work of preparing the catalogue and of seeing it through the press, was undertaken, as a gift to the Museum, by Mr. Bashford Dean, Professor of Zoology in Columbia University.

CATALOGUE OF THE CROSBY-BROWN COLLECTION of Musical Instruments of All Nations. Prepared under the direction and issued with the authorization of the Donor. New York: 1905. (xxi, 178 pp. 11 pl. octavo. Price, 20 cents).

The catalogue of the Crosby-Brown Collection of Musical Instruments to be placed on sale early this month, is an illustrated volume of some 200 pages with a preface by the donor of the collection, Mrs. John Crosby Brown. The subject matter is grouped under five heads: Prehistoric Instruments; Drawings illustrating the distribution of Musical Instruments; Kindred Types; Construction Cases, and Keyboard Instruments. The first of these groups consists of a num-

ber of prehistoric instruments, either original or reproductions, and is designed to show the oldest examples of musical instruments which have been preserved. The series of drawings which constitutes the second group shows the distribution of musical instruments among civilized peoples from the earliest times to the thirteenth century, A.D., a full list of sources from which such drawings have been taken being appended to the introductory note. The third section covers a group of exhibits showing the leading European instruments of the different classes with their kindred forms in different countries. Under the fourth head is described an exhibit illustrating the construction of various instruments, as for instance, the violin, in which each step is shown from the block of rough pine to the finished instrument. In each case a special introduction has been furnished by different manufacturers. In this series both organ and piano actions are shown in every detail. The fifth section describes a group of keyboards showing the development of the Pianoforte supplemented by a group of instruments by early American makers. The book is not only designed for students interested in the history and development of instruments among different peoples, but as well for those interested in the mechanical side of the question, and it will be found of service to those who desire a general idea of the vast collection which occupies galleries 35-39 in the North Wing of the Museum building.

ACCESSIONS

HOW THEY WILL BE TREATED IN THE
BULLETIN

IN all future numbers of the Bulletin, a tabulated list of accessions will be given and brief mention will be made of the gifts and loans, and of the more important purchases received during the quarter.

Previous to July numerous additions have been made to the collections of the Museum, which can be but briefly touched upon here. Chief among these objects are two paintings of especial value and interest. One is by Jan Mostaert (1474-1555), and is called *Ecce Homo—Mater Dolorosa* (in Gallery 11). Mostaert, a contemporary of Gerhardt David and Quentin Massys, was the last of the early Dutch *primitifs*; in his style and the general composition of his



Copyright by John S. Sargent, 1902.

PORTRAIT OF WILLIAM M. CHASE
BY JOHN S. SARGENT

pictures, he followed the Gothic traditions of the Flemish School. The other picture is by the Spanish artist Domenico Theotocopuli, called *Il Greco*, who, having studied in Venice under Titian, stands for the "Venetian influence" in Spain.

ACCESSIONS, BY GIFT

JULY—OCTOBER

PAINTING BY EDWIN LORD WEEKS.
—In Gallery 13 has been hung an important work by Edwin Lord Weeks, the distinguished American painter, who died in 1903. The picture is called "The Last Voyage: A Souvenir of the Ganges, Benares," and was presented to the Museum by Mrs. Weeks in memory of her husband.

PORTRAIT OF WILLIAM M. CHASE, BY SARGENT.—All who admire the work of Mr. John Singer Sargent, and their number is legion, will feel themselves indebted to the pupils of Mr. Chase, who have placed this vigorous portrait where it may be seen and studied. In 1897, the Trustees of the Museum gave to the collection of paintings



PORTRAIT OF MRS. COLLINS BY ALFRED
QUINTON COLLINS

a portrait of the President, Mr. Henry G. Marquand, painted by Mr. Sargent, and up to the present time this portrait has been the only example permanently on exhibition in New York, of the work of one of our foremost artists. The new gift has been hung in Gallery 13 near Alexander's portrait of Walt Whitman.

A LANDSCAPE BY VAN ELTEN.—Although educated in Holland, and settled in Paris, the late Kruseman Van Elten was well known in this country; he was a member of the American Water Color Society, New York Etching Club and the Artist's Aid Society of New York. His landscapes show his best work, and this picture, called "Autumn," chosen by Mrs. Van Elten, and presented by her to the Museum, may be considered fairly representative of his style. It has been hung in Gallery 13.

PORTRAIT BY ALFRED Q. COLLINS.—This portrait of Mrs. Collins by her husband, the late Alfred Q. Collins, of New York, was acquired by subscription and presented to the Museum by a number of the artist's friends and admirers, through Messrs. J. Alden Weir and Charles A. Platt. It has been hung with other paintings by American artists in Gallery 13.

BEQUEST OF WILLIAM NELSON.—By the will of the late William Nelson of New York,

the Museum has come into possession of a painting of interest from several points of view, but chiefly because it is the combined work of two American painters of the early nineteenth century, Thomas Prichard Rossiter, and Louis Rémy Mignot; and because it represents a scene of historical interest, the "Reception of Lafayette by Washington at Mount Vernon."

Rossiter, who is responsible for the figures, was born in New Haven in 1818, and died in Cold Spring, New York, in 1871. His chief works which had a large vogue, were, like this one, historical in character.

Mignot, as his name suggests, was of French extraction. He was born in Charleston, S. C., and, while living in London, a large part of his short life (he was born in 1831, and died in 1871), he attained his distinction for his American tropical landscapes.

The present painting, a large canvas measuring 85x145 inches, represents Washington on the verandah of his home at Mount Vernon, advancing to meet Lafayette, who approaches from the lawn. To the right are two seated women, Mrs. Washington and Nellie Custis, and a child. On a bank at the left is a white child with its negro playmate. In the distance, through the trees, are seen the Potomac River and the opposite bank, bathed in sunshine. The painting is signed, and dated 1859. It has been engraved.

The picture has been appropriately hung in Gallery 4, the room devoted to memorials of Washington, Lafayette and Franklin, the larger part of which, collected by the late William Henry Huntington, of Paris, were given to the Museum by him, in 1883.

PORTRAIT OF THE LATE HEBER R. BISHOP.—The executors of the estate of the late Mrs. Heber R. Bishop, in compliance with her expressed intentions, have presented to the Museum a portrait of Mr. Bishop by Léon Bonnat (b. 1833). The portrait has been hung over the mantelpiece of the room containing the splendid collection of jades, given by Mr. Bishop.

"LE PENSEUR," BY RODIN.—A plaster cast of this figure by Auguste Rodin, has been placed in the centre of the Willard Hall of Architecture. It is the gift of the French Government Commissioners to the Louisiana Purchase Exposition, through Mr. André Saglio.

CANOVA'S CUPID AND PSYCHE.—The Museum has received from Mr. Isidor Straus a gift of the original cast from Canova's model of Cupid and Psyche. This work was found by Mr. Straus in the studio of Giulio Tadolini, the Roman sculptor. Tadolini had inherited it from his uncle Adonis Tadolini, a pupil of Canova, to whom it was bequeathed by the sculptor.

The plaster cast, if less beautiful than the marble group copied from it, is more interesting since, taken, as it was, from the original clay, it is nearer to the first work of the artist's own hands.

THE ADAMS GOLD VASE.—This vase was presented to Mr. Edward D. Adams, a Trustee of the Museum, by the American Cotton Oil Company in recognition of his services in reorganizing that company, and it was given by him to the Museum.

The vase is interesting, not alone for its artistic qualities, but also for the lesson it gives in the possibilities offered to American goldsmiths by our local mineral products. The materials here used by Messrs. Tiffany and Company, are entirely American in their origin. The gold, employed in its natural state, came from Forest City, California, and the precious stones were found as follows; twenty-four spessartites in Virginia, ten amethysts in Pennsylvania and one hundred and sixteen tourmalines in Mt. Mica. The thirty-eight pearls were found in Ohio and Wisconsin rivers, eighteen pieces of rock crystal came from Maine and North Carolina, the quartz from California, and the petrified wood, used for the base, was found in Arizona.

The goldsmith who has brought into a harmonious whole the colors and shapes of the materials entrusted to him, has introduced the cotton plant as a predominating motive in his design, with figures of Agriculture, Genius, Husbandry, Commerce, Modesty and the giant Atlas, added at various points in the composition.

A GIFT FROM THE KING OF ITALY.—The Director has received a letter from General d'Oncieu la Batie, director of the Royal Armory of Turin, announcing a gift from King Victor Emanuel to our Institution.

The writer states that having received, with the compliments of the Metropolitan Museum of Art, the catalogue of the Dino Collection of Arms and Armor, and realizing the importance of said collection, he called

the attention of His Majesty to the fact. The King, wishing to reciprocate the courtesy of the Museum, ordered that a copy of the Album of the Royal Armory of Turin should be sent, in his name, to our Library.

The Album consists of three volumes magnificently illustrated, with reproductions of the most valuable pieces of the Turin Armory, and was prepared by order and at the expense of the King, for private circulation only.

EGYPTIAN ANTIQUITIES.—The Museum has been fortunate in receiving three donations from the Egypt Exploration Fund. One consists of objects from the excavations made at Deir el Bahari, the second, from excavations made in 1903-1904, and the third is a fine granite stele.

This Museum, in common with other American museums, owes no small part of its Egyptian collections to the annual donations of antiquities sent to it by the Egypt Exploration Fund in return for subscriptions received from America. These antiquities are distributed among our museums in proportion to the amount received from the district in which each museum is situated.

ROYAL BERLIN PORCELAIN VASE.—Through the gift of Messrs. Isidor and Nathan Straus, the Museum's collections of modern porcelains has been enriched by a beautiful specimen of the work of the Royal Berlin Porcelain factory. This is a vase 21½ inches high, which formed a part of the German Government's exhibit at St. Louis in 1904.

ENAMELS BY THESMAR.—From Mme. Anna Barnard, of Paris, come two fine pieces of the work of the most distinguished of modern enamellists, Fernand Thesmar.

GOLD LACQUERS.—There have been installed in Gallery 1, three remarkably fine pieces of Japanese gold lacquer of the best period, a poetry table, an ink box and a despatch box, the first two ornamented with pictures of eight celebrated scenes of Meris, Japan, and the third with mountain scenery. These were given by the Imperial University of Tokio to the late David Murray, Ph.D., LL.D., Advisor to the Japanese Department of Education from 1873 to 1879, upon his leaving the service of the Government, and were given to the Museum, pursuant to the wish of Dr. Murray.



PORTRAIT STATUE OF THE EMPEROR TREBONIANUS GALLUS

THE CROSBY BROWN COLLECTION OF MUSICAL INSTRUMENTS.—Among the recent additions to the Crosby Brown Collection of Musical Instruments, the gift of Mrs. John Crosby Brown, is an interesting Portable Spinnet (No. 3509) which comes from Germany and bears the inscription "Christianus Nonnemacker, Anno 1757." It has a compass of three octaves and a fifth, and is made in four sections, three of which are hinged and fold one above the other. These fit compactly in an oblong box furnished with straps, the keyboard being placed within the cover. When open the form is pentagonal, the keyboard being adjusted

at the end bearing the inscription, directly beneath the wrest-pins.

Portable instruments of this class seem to have been very popular in the middle of the eighteenth century, another example being shown in the Portable Piano (No. 2849) by Longman and Broderip, a London firm, who, in a quaint advertisement dated 1789, make special mention of "Portable Clavecins on two different principles. Their tones are remarkably sweet and delicate, and they may be conveyed and even performed upon in a coach."

ACCESSIONS BY PURCHASE

JULY—OCTOBER

PORTRAITS BY GILBERT STUART.—Two examples of the work of Stuart, portraits of Judge and of Mrs. Anthony, relatives of the artist—have been hung in Gallery 13. Of the six canvases now on exhibition in that gallery, five, including these new acquisitions, belong to the Museum.

BRONZE STATUE OF TREBONIANUS GALLUS.—The bronze statue of Trebonianus, here reproduced, has recently been added to the collections of the Museum. It was purchased out of the income of the Rogers Fund.

The statue was dug up at Rome, near the Church of San Giovanni in Laterano, in the course of a series of excavations undertaken by Count Nicolas Nikititch Demidov in the early years of the nineteenth century. On his death in 1828, it passed into the possession of his son Anatole afterwards Prince of San Donato, who, in 1848, gave it to Count A. de Montferrand, the architect of the palace of San Donato. His heirs sold it to MM. Rollin & Feuardent, the Paris dealers, but, for reasons to be given by and bye, it was held in seclusion until about two years ago.

Demidov's diggers came upon the statue in the midst of what appeared to be a large hall. It was broken in several pieces, and in the neighborhood was a pedestal from which it had apparently fallen. After a perfunctory restoration at Florence, the local connoisseurs seem to have given it the obviously mendacious title of "Julius Caesar," which was still a favorite in all cases of doubtful identity, despite Winckelmann's warning (*Works* VI. I. 199). Mont-

ferrand carried it with him to St. Petersburg, but before his death, ten years later, it had fallen to pieces again. When M. Feuardent acquired it, he committed it to the care of M. Penelli, of the Louvre, but so unsatisfactory was the second attempt at reconstruction that he hid it away and for many years its existence was almost forgotten. The damage done by Penelli was not, however, so serious as M. Feuardent imagined. He had transposed various pieces, but he had used nothing but cement in mounting them, making a final desperate effort to cover up his bungling with a coat of paint. There was nothing to be done, therefore, but to take the statue apart and rebuild it. M. André, who had recently become famous by his notable reconstruction of the bronze Hermes from Antikythera, was entrusted with the task. After he had undone M. Penelli's work, he found that, excepting a few square inches of the torso, nothing of the original was lacking, and so in about eighteen months he achieved an almost perfect restoration. A critical examination of the head established the identity of the subject beyond a doubt.

Few of these Roman iconic statues exist, though formerly there must have been a vast number. Pliny speaks of their popularity in his time, ironically likening the houses even of private citizens to public halls (*Hist. Nat.* xxiv. 4.). A traveller who visited Rome in the fifth century reckons the number of such bronzes at above 3,700. Most of them were destroyed or stolen in the successive raids of the Goths and Vandals, and though a comparatively large number of marbles escaped destruction, yet for the space of seven centuries, bronzes were, as Lanciani puts it "sought for, stolen, stripped and melted with an almost incredible amount of labor and patience on account of their marketable value and facility of transportation."

Undoubted portraits of Trebonianus Gallus are scarce. Bernoulli accepts none of the busts and heads bearing his name in various European collections. On the other hand he discovers a certain resemblance to the authentic coins in the so-called "Florianus" of the Jakobsen Collection at Copenhagen. The identity of our statue is made obvious by the same comparison.

In the various literary references to it, it is spoken of as a statue of Julius Cæsar. B. von Kohne described it in a communica-

tion read before the Archæologische Gesellschaft, 4 May, 1852 (*Arch. Ztg.* 1852 Anz. p. 187). It was reproduced in the *Memoirs de la Société Impériale d'Archéologie* in the same year and again in an extract from that publication issued separately under the title, "Description des objets les plus remarquables de la collection de M. A. de Montferrand" (St. Petersburg, 1852). The later writers were evidently acquainted with it only at second-hand. Bernoulli mentions it as an "angebliche Statue des Cæsar" (*Rom. Ikonogr.* I. p. 165), and Mr. Frank Jesup speaks of it as "credited to the private collection of A. de Montferrand" (*Portraits of Julius Cæsar*, p. 176). M. Salomon Reinach includes it in his "Répertoire de la statuaire grecque et romaine" (Tome II, p. 571, fig. 3), but evidently depends for his information on the monograph published at St. Petersburg. He describes it as life-size, whereas it is about 8 feet high, and his sketch shows the *corona*, a modern embellishment, now removed.

C. Vibius Trebonianus Gallus is supposed to have been born on an island of the Syrtis Minor, near the end of the second century or early in the third. Some historians believe he was of African descent. He fought the Goths in 251 under Trajanus Decius, and was probably instrumental in the betrayal of his leader. On the death of Decius, he was proclaimed emperor and his first act was to conclude a dishonorable peace with the enemy. It did not last long, for at the end of the first year the Goths began to invade Roman territory, the Persians advancing simultaneously in another quarter. A terrible pestilence had broken out in the meantime, and discontent was rife. Finally Æmilianus, commander of the legions in Thrace, having conquered the Goths, was acclaimed *imperator*, by his men, and entered Italy at the head of a great army. Trebonianus at last arose to defend his throne, but was defeated and slain by his own followers near Iteramna, in Umbria, in the beginning of the year 254.

C. M. FITZ GERALD.





TWELVE PANELS, SAID TO BE BY BRAMANTINO.—In April, there were sold at Christie's, in London, with the collection of Henry Willett, twenty-five *tempera* portraits (each measuring 18x18 inches) ascribed in the auctioneer's catalogue to "Bramantino."

A native of Milan, where he died in 1535, Bartolommeo Suardi, called Bramantino, followed the traditions of the Lombard School. He worked in Rome and was a journeyman to Bramante, the celebrated architect, from whom he received his soubriquet.

In describing them as the work of Bramantino, the writer followed the catalogue of the Burlington Fine Arts Club where these paintings were exhibited in 1884, and again in 1885, in an exhibition of pictures by the masters of the Milanese and allied schools of Lombardy.

"We shall be more justified in accepting as genuine works of Bramantino, the remarkable set of portrait busts lent by Mr. Willett. These originally formed a frieze; thirty-six parts still exist, and they reveal to us an artist who is using the human form for purely decorative purposes, obtaining uniformity of setting by the introduction of an archway behind each of the figures. Characteristic of Foppa's school is the steep

perspective, and traces of the Paduan manner are seen in the festoons. It is unnecessary to suppose that these are actual portraits; they are more likely fanciful heads of warriors, with here and there a doge, a king, a poet, or a woman. Another somewhat similar series we find still existing in the Casa Prinetti in Milan. These have always been considered, and rightly so, to be Bramantino's work, and the difference in character between the two sets well illustrates the suaver tendencies of Bramantino's art."

After a seclusion of twenty years these paintings were received with interest at the Willett sale, and, not unnaturally in this day of exact criticism, the early attribution has been questioned. No documentary evidence exists to support the traditional name, and it remains for the critics and experts to disprove it, and to discover the name of the real artist, who may be, says a writer in the Paris edition of the *New York Herald*, a painter of even greater merit than Bramantino, perhaps Giulio Romano.

Meantime the panels, bought by the Museum out of the income from the Rogers Fund, will be hung in the galleries as an example of the work of an artist of the Lombard School.



BULLETIN OF THE METROPOLITAN MUSEUM OF ART

COMPLETE LIST OF ACCESSIONS

JULY—OCTOBER

1905

CLASS	OBJECT	SOURCE
ANTIQUITIES—Assyrian (Floor II, Room 32)	Crystal cylinder	Gift of Mrs. Caroline Bayard Alexander.
ANTIQUITIES—Egyptian	*290 pieces of pottery, alabaster, glass, scarabei, etc.	Gift of the Egypt Exploration Fund.
CASTS—Architectural	*Two roundels representing the Emperor Vitellius and Julius Caesar	Purchased out of the Administration Fund.
CASTS—Sculptural	*Cupid and Psyche, by Canova	Gift of Mr. Isidor Straus.
ENAMELS—French	Le Penseur, by Rodin	Gift through Mr. André Saglio.
FURNITURE (Floor I, Room 12)	*2 vases, by Fernand Thesmar	Gift of Mrs. Anna Barnard.
GOLD AND SILVER OBJECTS (Floor II, Room 32)	4 fronts of chests, French, late XV, and early XVI centuries	Purchased with income of the Rogers Fund.
JADES, THE BISHOP COLLECTION OF (Floor II, Room 4)	The Adams Gold Vase	Gift of Mr. E. D. Adams.
LACES (Floor II, Room 29)	Jewelled box	Gift of Mr. Francis C. Bishop.
LACQUERS (Floor II, Room 7)	18 pieces	Lent by Mrs. R. W. de Forest.
MUSICAL INSTRUMENTS (Floor II, Room 35-39)	2 pieces	Gift of Mrs. R. W. de Forest.
NUMISMATICS (Floor II, Room 32)	3 pieces	Lent by Mrs. George H. Hall.
PAINTINGS—American School (Floor II, Room 13)	7 pieces	Gift of Miss Margaret T. Johnston.
	6 pieces	Lent by Miss Margaret T. Johnston.
	38 pieces	Gift of Miss Mary Humphreys Johnston.
	20 pieces	Gift of Mrs. James Boorman Johnston.
	1 piece	Gift of Countessa Pasolini, of Rome.
	Poetry table, despatch box and ink box	Bequest of the late David Murray, Ph.D., LL.D.
	5 pottery whistles, 1 triangular harp, 1 Æolian harp, 2 rattles, 1 bell, 1 travelling spinet, 1 piano, 1 church organ, 1 regal	Gift of Mrs. John Crosby Brown.
	Bronze coin, reign of Trebonianus Gallus	Gift of Mr. William M. Laffan.
	Portrait of Mrs. Collins, by A. Q. Collins	Gift of several gentlemen.
	The Last Voyage, by Edwin Lord Weeks	Gift of Mrs. Weeks.
	Portrait of William M. Chase, by John S. Sargent	Gift of pupils of Mr. Chase.
	Landscape, by Kruseman Van Elten	Gift of Mrs. Van Elten.
	2 portraits, by Gilbert Stuart	Purchased with income of the Rogers Fund.
	Washington receiving Lafayette at Mount Vernon, by Rossiter and Mignot	Bequest of William Nelson.
	Farm scene, with cattle, by Van Marcke	Lent by Mrs. Louis V. Bright.
	Portrait of Heber R. Bishop, by Bonnat	Gift of Mr. Francis C. Bishop.
PAINTINGS—French School (Floor II, Room 21) (Floor II, Room 4)	*Twelve panels ascribed to Bramantino	Purchased with income of the Rogers Fund.
PAINTINGS—Italian School (Floor II, Room 12)	Two vases	Added to the collection lent by Mr. J. P. Morgan.
PORCELAINS—Chinese (Floor II, Room 6)	Royal Berlin vase	Gift of Mr. Isidor Straus and Mr. Nathan Straus.
PORCELAINS—German (Floor II, Room 2)	Latona, by Reinhart	Purchased with income of the Rogers Fund.
SCULPTURE—American (Floor I, Room 1)	Bronze statue of the Emperor Trebonianus Gallus	Purchased with income of the Rogers Fund.
SCULPTURE—Roman (Floor I, Room 1)		

*Not yet placed on exhibition.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said City a Museum and library of art, of encouraging and developing the study of fine arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

OFFICERS

President, J. PIERPONT MORGAN.
Vice-Presidents, RUTHERFORD STUYVESANT.
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Assistant Curator of Art Objects, P. H. REYNOLDS.
Assistant Treasurer, THOMAS D. DUNCAN.
Librarian, WILLIAM CLIFFORD.

MEMBERSHIP

CLASSES.
BENEFACTORS, who contribute or devise \$50,000
FELLOWS IN PERPETUITY, who contribute 5,000
FELLOWS FOR LIFE, who contribute 1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of 100
SUSTAINING MEMBERS, who pay an annual contribution of 25
ANNUAL MEMBERS, who pay an annual contribution of 10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum, to which all classes of members are invited.

A ticket, upon request, to any Lecture given by the Trustees at the Museum.

A copy of the Annual Report.

A set, upon request, of all hand-books published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members, have, upon request, double the number of tickets to the Museum and to lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected fellows for life and to become Members of the Corporation.

ADMISSION

HOURS OF OPENING.—The Museum is open daily, from 10 A. M. (Sunday from 1 P. M.) to one-half hour before sunset. Monday and Friday evenings from 8-10 P. M.

PAY DAYS.—On Mondays and Fridays from 10 A. M. to one-half hour before sunset, an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an older person.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership ticket. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, endorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Director.

COPYING.—Requests for permits to copy in the Museum on Mondays and Fridays, should be addressed to the Director.

THE COLLECTIONS OF THE MUSEUM

For full information concerning the exhibits, visitors are referred to the General Guide, published annually and for sale at the entrance. The index, on p. 15, will be found useful by those desiring to locate a special class or collection of objects.

A guide, whose duty it is to accompany visitors through the building, to point out and explain the collections may be found at the Fifth Avenue entrance.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 9,000 volumes, chiefly on Art and Archaeology, is open daily, except Sunday, and is accessible to students and others.

PHOTOGRAPHS.—A collection of photographs of musical instruments, ancient and modern, sculpture, architecture, painting and the industrial arts, together with the Edward D. Adams collection of photographs of architecture and sculpture of the Renaissance, may be seen in the Library.

PUBLICATIONS ON SALE

THE BULLETIN.—The Bulletin is published quarterly under the direction of the Secretary's office. All communications respecting it should be addressed to Henry W. Kent, Assistant Secretary, at the Museum. It is distributed to the Corporation, to members, and to kindred institutions free of charge. Copies for general distribution may be found at the entrances to the Museum. Single copies will be sent to any address on application to the Assistant Secretary.

CATALOGUES.—The catalogues of museum collections, now in print, number 20. These are for sale at the entrance to the Museum, and at the head of the main staircase. They are supplied to members free, on personal application at the Museum.

PHOTOGRAPHS ON SALE

Photographic copies of paintings, musical instruments, and objects belonging to the Museum, made by the Museum photographer, are for sale at the Fifth Avenue entrance. Orders by mail, including applications for reproductions of objects not kept in stock, may be addressed to the Assistant Secretary.

Carbonettes, Size measuring	8 x 10 inches,	\$.40
" " "	11 x 14 "	.90
" " "	18 x 22 "	3.00

PLASTER REPRODUCTIONS ON SALE

A list of plaster casts made, and on sale, at the Museum may be had on application to the Assistant Secretary.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *a la carte*, from 10 A. M.—6 P. M., and *table d'hôte* from 12 A. M.—6 P. M.